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POPPED!
MUSIC FESTIVAL
9.23 & 9.24
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INFO 30221

IF YOU DON'T
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Gamble and Huff are ready
to rebrand their sound and
reclaim their legacy.

— BY A.D. AMOROSI —





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PANDA BEAR • ELBOW
THE HOLD STEADY
THE PAINS OF BEING PURE AT HEART
DALE EARNHARDT JR. JR.
COMPANY OF THIEVES • & MORE!

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SATURDAY ▲ SEPTEMBER 24TH

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CULTS • KREAYSHAWN
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AVENGED SEVENFOLD
THREE DAYS GRACE
SEETHER
BULLET FOR VALENTINE
MY ANTHEM
FRIDAY, AUG 26 at 2PM

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TORY KRITTE
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MICK • Chuckie • Benji Shado
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Friday, August 19 at 9pm

RASCAL FLATTS
Dara Torres • Carlos Carpen
Saturday, July 9 at 7pm

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Duck Boots • Kerr Helms
Far East Movement • Lloyd
Friday, July 29 at 7pm

HILLSONG UNITED
Thursday, August 11 at 8pm

INCUBUS
Feeling the Beat!
Saturday, September 10 at 8pm

MOTLEY CRUE
POISON
New York Dolls
Saturday, July 16 at 7pm

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Dethklok • Badmeck • Mayday
Machinist • In Flames • Trivium and More!
Sunday, July 31 at 8:15pm

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Band of Horses
Friday, August 12 at 7:30pm

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My Chemical Romance • Fall Out Boy
Saturday, September 17 at 7pm

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Friday, August 5 at 7:30pm

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PHOTOGRAPH BY JEFFREY M. HARRIS FOR THEATRE PHOTOGRAPHY

the naked city



the bell curve
GP's Quality vs. Affordability Meter

- [1] Harrisburg mayor Linda Thompson goes as a three-day fast to call for "unity" among her City Council members. "I couldn't find anything decent to eat in Harrisburg," she complains. "Not even a decent glass." These words were lost words, but in her dimming eyes remained the firm persuasion that she was still continuing to fast.
- [2] City Council permits a property tax hike to fund the School District, rather than Mayor Nutter's proposed sales tax. "We do not encourage people from becoming wealthy by their frugality," says Nutter, "but we do encourage a good citizen to add chemicals," explains Anna Weiss. "Well, that doesn't sound right. Maybe it was because Coke and Pepsi and their unions paid off."
- [3] State Sen. Vincent Hughes argues that if the city gives more funding to city schools, it will encourage the others to do the same. And everyone else just looks at him like, are aren't you just playing the cultural difference?
- [4] Drivers for American trucking strike, delaying deliveries to hundreds of city and out-of-county stores. Do they know it's Hugelstahl's stuff?
- [5] Nutter says that since his code book never came up for a vote "technically it was not defeated." Also, "I've never lost a Super Bowl."
- [6] To build support with Germantown students, police plan to march to the market. On that date, plotting the price on Oakton Plaza.
- [7] Philly native NFL player/tenor Stock is an advertiser allegedly advertising a \$27 bill at Copeland's on South Street. And for another native he has migrated to the NFL, located finally into home.
- [8] SIP TV chooses a French company to build a giant battery to collect the energy wasted energy on the B and D street into the grid. "Unfortunately, we still can't give you change. Our researchers say we're going to have a tremendous battery technology."
- [9] Gov. Tom Corbett says he will visit and budget the economy's impact from the Mercantile South Sea extraction. "OK, and then?" continues Corbett. "What do I sleep at night? Does anyone know?"

This week's total: -7 | Last week's total: -7



ILLUSTRATION BY JAMES LEE

[Then on me]

SURPRISE PACKAGE

GP finds in the city's Redevelopment Authority a little fudge with big consequences
By Anthony Campisi

» EDITOR'S NOTE: This article is part of our ongoing series on recent local, *'Abandoned City,'* first led by *John and in partnership with Phil Philly and Steve Philly. Phil (who is known to more than 40,000 recent properties) — each with its own story and together giving a voice of the struggle for city officials and residents trying to bring the forgotten parts of the city back from abandonment.*

Every system has its flaws. But when it comes to vacant and abandoned property in Philadelphia, there are sometimes more problems than answers. Despite a push by Mayor Michael Nutter's administration to solve the decades-long dilemma of coming up with a single, city-wide system for dealing with such properties, the process that we actually in place remains inconsistent and muddled with complications. But even so the city tries to think big. City Paper has discovered one example of a small problem, with big consequences, that's gone unsolved for... well, nobody really knows how long.

Picture this: You're a low-income city resident who's been dreaming about buying a house to call your own. Finally, after years of waiting, you purchase and move into a new, affordable

new home on a nice block in North Philadelphia. This was possible thanks in part to an effort from Project HOME and its Affordable Home Ownership Program.

And then, one day, seven years later, with no warning, you come home to find your monthly mortgage statement has gone up by about half.

That's what happened last year to one of Project HOME's clients — not because of an increase in mortgage rates or housing bubbles bursting, but because of a flaw in the city's homeowners' program, whose consequences and extent are unknown. For years — once the course of several mayoral administrations, in fact — this problem has saddled low-income homeowners and even nonprofits with debt that isn't even theirs.

The cause for the mortgage increase, according to Jill Roberts, Project HOME's community development program manager, lay in almost a decade's worth of tax liens that had accrued on the property years before Project HOME even began work on the property, and long before its current occupant moved in the picture — loans which the city had failed to clear up before transferring the property to its new owner.

During a big push to collect back taxes last year, the city noticed the liens and sent the homeowner's bank a notice saying the property had almost \$2,000 worth of liens. The bank paid the money and passed along the cost to the homeowner as a form of a higher monthly payment.

He was eventually able to fix the problem, but the process took



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◆ ZONE DEFENSE

The reform being considered would **freeze four years in the making** and mandated by referendum. Yet the issue was palpable that City Council actually might not pass them.

Stuck where stuck last week, more than a dozen members of the Zoning Code Commission and its board-levelers testified — in the **Arthritis-Franklin sense of the word** — that Council hasn't taken the newly written measures. The current code, which **hasn't been updated in almost 50 years**, has been inadequate at making development and business growth in Philly all but impossible.

A fire has been growing among developers and civic groups that Council members might oppose the bill because it would **limit the control they have over development in their districts**. The fire grew mightier this May when Commissioners Bill Green and Brian O'Nell wrote a letter to the commission asking for a few measures — which could delay the new code for years.

At the hearing, the fire transformed into a blizzard that had been about as hot as that for Brian McElroy, a "main proponent," and the code should be "passed right now." And just like McElroy argued that his passage would "negotiate to reinforce that the city **values their interests seriously**." And Richard DelBene, a former Zoning Code Commission member, boldly said that Council has to "press up a small part of their audience."

Not everyone was as firm of the new measures, however. Commissioners and Kent Falls residents opposed a **draft a good fit for their unique neighborhoods**. But developer David McElroy granted outside arguments like these are obstructive. "I realize Council not to use the **red herring of 'No'** to keep

the deeply problematic, outdated zoning code on the back."

We'll see, since they won't take up the issue again until the fall.

—Holly Osterberg

◆ WEEK IN, WEEK OUT

It's summer. The days are long, and the weeks — especially the **ones right before public officials' vacations** — are really long. Last Thursday, City Council was used to vote on mandatory paid sick days for public-sector Minn. Overboard, right and as what and how to provide additional funding for schools on what turned into a 22-hour **War of the House-style duke-o-rater**, in which Mayor Michael Nutter's proposal for a so-called beverage tax went from being good, possibly to being an existential possibility of being put aside as Council voted instead for a while in property taxes. What changed over time? A lobbying effort by the beverage industry, for one thing — but also complicated negotiations in which the mayor's proposal was slowly broken back by the **machinations, in part, of political rivals** Darrell Clarke and Bill Green.

Then on Monday, Harrisburg lawmakers had debated a law requiring voters show ID because of all the voter fraud that doesn't exist. It's all over in a matter of a few days. In 2008, **four cases of fraud were found** — and totally not as evidence that such requirements suppress voter turnout in places like Philly.

And that Tuesday, the mayor announced a consensus to be undertaken as part of a Federalist settlement in a lawsuit by the ACLU over the city's stop-and-frisk policy. **"I am fully supportive of these measures,"** said Police Commissioner Charles Ramsey, with each sentence emphasizing you should forget that he has to be

—Joseph Thompson



FOUR TO TANGO

◆ **LAST WEEK**, Minn. Overboard captured a surprising turnout of Philly drinking out the past of a mysterious whodol of politics.

The scene was last Thursday's topic day at City Council, in which two major pieces of legislation were at stake: mandatory paid sick days for many Philly workers and a funding for the aging School District. The fate of neither was totally certain.

The sick-days bill faced tight odds and, somewhat predictably, a fiery veto by Mayor Michael Nutter. Nutter's veto was not just a political move to force money for his agenda — and faced council members by Council members Darrell Clarke and Bill Green.

But even as both sides at lastly, activists, school and concerned residents planned to City Council members to vote their consciences, another possible force was at work: the deadly underbelly of the current running between four political animals — Clarke, Green, Councilwoman Margaret Tetro and Mayor Nutter — in a my-dad's house. Because quodol of Philly politics.

Tetro and Green are perennial rivals for the Council presidency, seemingly always now with big players' control. Nutter has thrown his support squarely behind Tetro; Clarke, meanwhile, is a protégé of former mayor and Nutter rival John Street, and Green has made a place for himself on Council as a gadfly of the mayor.

Into the vortex entered the two pieces of legislation. According to multiple sources, it was Green who convinced the staff vote for the sick-days bill in exchange for Councilwoman Bill Green's support of this day's bill. In the morning, the vote went toward the property tax hike that represented Council's reaction against the mayor's proposed code tax, Green's acknowledgment to O'Nell and Green "had discussions," but says "there were no quodol quod." It's true, meanwhile, within six sick days — no doubt, placing the mayor but surprising some advocates of the bill, who say she'd been supportive of it in the past.

It neither depicts that majority were forced up for a property — not so — but for the school, largely along the lines proposed by Clarke. For once on history's visit (caption: not so much).

None of these calculations were apparent to the members of the public who showed their support and their support. And you would guess that most of the city's members of the community of City Council. But it's all these getting all this.

◆ Jack Thompson says they were quodol quod. (Photo by Joseph Thompson)

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"South Street"

ALAN RAFF

It is or was people more than a month's work — "during which time everybody's stomach is in a knot" because the homeowner could have fallen behind on his mortgage payments, Roberts said. And this isn't an isolated case. Jody Berwin is, managing attorney for Regional Housing Legal Services, which represents the city's community development corporations in real estate deals, says all too many are "long-standing issues" that crop up time and again in affordable housing projects that unlike vacant land transferred to them by the city One source, speaking anonymously, says that the problem's cause up to virtually every affordable housing project is that person's experience.

Many affordable housing projects in Philadelphia are awarded with the help of the Redevelopment Authority (RDA), a legally independent arm of the city that acquires, holds and grants vacant land to community development corporations and nonprofits. Like Project HOME, to build new units based on the land. The problem is that, historically, the RDA hasn't always followed the procedure quite right. At least one lawsuit against the agency has been left out of its agency's procedure for transferring land for redevelopment making sure the new owners don't inherit all debt.

The RDA doesn't get property for free. Whenever it requests land or a building, the agency has to come up with an estimate for what it's worth and pay a fee to a consultant that distributes it according to a formula to anyone holding a lien against it — the city. When these payments are made, the liens are cleared and the property gets "clean title."

That's how it's supposed to work — only it often hasn't worked that way at all, acknowledges Paul Chytrik, a spokesman for the city's Office of Housing and Community Development.

Instead, unpaid condemnation costs have not on the RDA's books for years. The problem isn't that at the RDA doesn't have the money to make these payments, Chytrik says. It's that there hasn't been a system in place making sure it gets done. Chytrik says that no one in the city has been around long enough to know when the problem started, but that it has lasted through several administrations.

Because of the little fire, a certain proportion of vacant properties turn out to be legal time bombs, going off and often periodically adding homeowners and nonprofits with thousands of dollars of debt that isn't theirs. In a particularly precarious situation, the city's 10-year tax abatement for new or improved housing can be revoked if that house has unpaid city liens against it —

many owners of these abatement liens can end up "owing" real estate tax they don't, in fact, owe at all.

How widespread is the problem, exactly? No one knows.

Reckman says that in one 22-unit housing development at the city worked with, "each property had multiple problems." She describes the paperwork it took to resolve those problems as "painful."

Many city developers, meanwhile, say no federal or state housing tax credits, a key funding component for rental housing projects, and which require all liens on a property to be paid in, also applies. The only thing a flexible-housing developer has been able to do about the problem is to cross the city and hope it doesn't crop up.

To be sure, it's an obscure problem that affects a relative tiny slice of the city — all the more reason, perhaps, that no one has yet solved it. But CFP findings cause a ruckus when the Nutter administration

retires and the city's managing director are trying to come up with a comprehensive vacant-land policy — a process that was expected to be finished a year ago but which goes on, with margins of uncertainty completion, in Nutter's first term as mayor starts in an end.

Rick Isaac, executive director of the Philadelphia Association of Community Development Corporations, which advocates around vacant land issues, says that the city needs to resolve this issue — and others — so as not to trip up or over the if going forward.

"They need to figure some of these legal land out before you make a big push" for managing city policy, he said.

City Housing Office spokesman Chytrik says the Nutter administration is well on one of the problem and says that it's being taken care of. The RDA has so far paid more than \$4 million to resolve these old liens — which Chytrik says is about as far as it's needed. The goal, he says, is to get caught up within the next 12 months.

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AROUND PHILLY



Review

PHOTOGRAPHY BY JEFFREY M. KAPLAN FOR MANSION AT BALA



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IF YOU DON'T KNOW ME BY NOW

Gamble and Huff are ready to rebrand their sound and reclaim their legacy.

— BY A.D. AMOROSI —





It's a strange thing, hearing a top-flight classical ensemble take on a barnstorming soul anthem like "People Make the World Go Round." The Chamber Orchestra of Philadelphia does it well, but wow.

They're usually throwing lifetime-achievement galas for Plácido Domingo or Marvin Hamlisch, but a celebration of the producing and songwriting duo behind "I'll Ahnny Love My Man," "Black Sabbath," and the slow-roasted "Baby I'm Pregnant" that's new.

But it's true: In May the orchestra gave its Lifetime Achievement Award to Kenneth Gamble and Leon Huff, whose hit albums and songbooks to define this city in the '70s and early '80s.

After Bandstand Philadelphia International Records (PIR) and early hits of The Sound of Philadelphia, Gamble and Huff have been honored before. The Rock and Roll Hall of Fame, the National Academy of Songwriters Hall of Fame, the Grammys (as one of a other representatives have been used, credits upon them)—and let's not forget the 300 gold and platinum records. "We've always been liked by those circles," says Gamble. "The recognition goes to Huff and I wasn't the usual. It was highly unusual. I mean, we were really prolific."

At the gala, the Wynn Hotel ballroom was packed. The house was raucous. Professional music aficionados, this was one loud crowd.

Grammys, the bandstand throng quieted as two men came on stage during Philly PIR's ongoing tradition of two naughty songs: "Me & Mrs. Jones." The offer was when the Chamber Orchestra gave the audience a much peak at a project meant to celebrate the PIR men now. Atonal of string players named "You Make Me Feel Beautiful New" into something singularly

anti-garlic yet serious and be useful.

The snarling song was written by Galt MacPherson. Then Bill and Leon Huff, wounded by the hit lost and released by PIR in 1974. On the Wynn stage, the romantic hit took on an eerie, pointed brilliance as cello, violin and violins played the creamy vocal harmonies and gentle guitars further to anyone who has ever slow danced to that tune.

The tracks ask plush arrangements that transcend into something spacious, languid and somehow more haunting than it had been. The audience moved here, enduring that song as, in a matter here and when it's created.

"To have this celebration after 40 years and more, says Huff a few days earlier. "This really is a treat." PIR turns 40 this year, and is one of the most successful African American owned record labels of all time. Gamble and Huff's music-writing partnership spans 50 years.

And yet, this is a time for new things. The duo has had an agent for the first time, signing with William Morris Endeavor, and they're looking to expand their legacy. Huff's most recent solo album, *Gravy People*, has sold at more than 30 years.

"It's like Lou Rawls once sang 'All things in time,'" says Huff with a smile.

The yearning Gamble and Huff celebrate as started in May. That's when they got an Outstanding Achievement Award from the National Association of Recording Merchandisers, sharing honors with Nicki Minaj and American Idol, the latter of which added the duo during its 2008 season.

The celebration continues as well. June 24's Sound of Philadelphia Night at the PIR live goes, July 4's William Morris America show with the Roots on the Preferred

July 10's Delfi Music Center event featuring several PIR artists, and August's National Association of Black Journalists National Convention, which will make Gamble and Huff's history chapters.

Huff's solo album should be out by the end of this year, followed by the Chamber Orchestra's classical studio recordings of Galt hits.

Yet for all the acceptance speeches, for all the sampling of their finest moments (most day-2 and Urban 10), with their songs covered by acts like Eminem, Red and Mick, with their self-owned copyrights to many of the 3,000 songs in their catalog, and the all-quoted estimate that one of their tunes (a) sold on the radio somewhere in the world every 115.5 minutes, something still isn't right in their Philly Sound fiction.

For one, the duo has been under-represented in the bigger picture, a market that now rocks with Eminem, A&R and Green Day records and music legend biographies galore.

Of course there have been all reviews and soundbites with commercial spots for Cherry and Old Navy and films like *The Nutty Professor*. But when it's so easy to remember and present like the ones their contemporaries at Atlantic or Motown (PIR's longtime soul home).

It's no secret that Gamble and Huff once left PIR didn't get as proper due during its heyday with CBS/Columbia Records. When they signed in 1971, Chess Disc gave them creative but not financial autonomy. Not owning the means of distribution stung, and in 1984 they split, taking the distribution rights to their post-PIR catalog in their new label, RSH.

"It's all about the leverage when doing distribution deals, and they all depend on how badly you want to be doing such deals," says William "Huff" Kennedy Jr.

—Ken Rockwell through PR



IF YOU DON'T KNOW ME BY NOW

of Charterhouse Music Group.

From 1976 to 2008, Kennedy worked for Epic/CBS/Sony as Philly's sole marketing manager. "They were the best global record company for decades, and I had all the leverage," he says of his one-time employer. "Part of the reason they were so strong, beyond A&R and distribution, is that the business affairs and legal departments are good at negotiating rights to the masters, at the compromise of the artist."

Kennedy isn't giddy to forecast records on a corporate level, but says that Gamble and Huff were never unhappy with that arrangement; it was likely for good reason.

"The major labels dismantled the independent institutions and then thought they became the distributors," says Gamble. "There was a conflict of interests. They were looking out for themselves, not trying to develop independent guys like Philly International. That's my one regret. If I had it all to do over again, I would concentrate on gathering resources to do what came first."

By the early 1980s, disco stalled, and both PIR hits were starting to give way to the likes of one-hit wonders like Prince and New Wave's plethora of one-hit wonders.

Another turning point came in 1982, when Teddy Pendergast, a PIR house vice, was paroled from the west down in a car accident on Lincoln Drive.

"After Teddy's accident...," Huff starts, then trails off. "Look, it took a lot of work to write for a voice such as Teddy's," he stops and rhapsodizes. "We had 10 back-to-back platinum albums with him." They had dozens of others with The O'Jays, Donald Byrd, and the Blue Notes, MPSS and more. "Gamble and I were ready to take a rest. We never slowed. We just slowed down."

G&H stuck with EMI through the '80s, and then turned PIR-owned Philadelphia the '90s into a more defiant



Lou Rawls, the Jones Girls, Jean Carn, Peiti LaBelle and others will blow audiences away." The sound and songs on these Rawls recordings are some of the best Gamble and I have ever produced and wrote," says Huff. "They'd have gone platinum if we released them back then."

In the late and arduous job finally got a second chance at glory, but there's a major hole in the exploitation of Gamble and Huff's legacy. Where are the books and biographies, the VHS specials and the grating PIR documentary with Martin Scorsese?

Some of their contemporaries have had their biographical Broadway moments. Songwriters Leiber

and Stoller had *Smash* in March of this year to represent them in film, television, theater and books. He got to them not long after *The Apprentice* began using G&H's funky "For the Love of Money"—a critically lauded Jackson and Lett for *The O'Jays* in 1974—as its theme song. His friend from someone who worked for Apprentice producer Mark Goodson that Chuck Gamble, Kennedy's nephew, wrote has made to better exploit the G&H catalog.

Riker, a master of packaging non-scripted (reality) TV shows for syndication, was the jobbery and an entertainment lawyer with a musical beat before he joined Wilbur Morris. "We took in a level music in his music. I didn't have the music business," he says. He was a huge fan of the PIR sound. "What I learned in the packaging business, I was being told that the G&H sound through a lot of different platters."

The first job is the hardest. For all the pair's success and hits, the experience doesn't have their names. You ask "What was Motown?" and everyone knows the answer is Berry Gordy. If you didn't know Clive Davis from his subsequent role in the record business, you know him now from his appearances on *American Idol*. But when it comes to G&H, it's the songs that people know, not the names of the men who wrote and produced them. "When I think that they did, and did brilliantly, was not a behind," Riker says. "They were the power behind the music they produced. They weren't in front of it. They weren't as well known as Berry Gordy even though they were the second largest African-American owned music business—maybe entertainment business—in the world."

Not being as well known as other record executives or songwriters made Gamble and Huff believe

"It's like Lou Rawls once sang: 'All things in time,'" says Huff with a chuckle.

subsidiary (Unimusic/Kennedy), but that's a different story. Sony Music Entertainment continued to own and distribute PIR's hits from 1971 to 2008.

"After he died last winter, for a time, we had to be the company they left until 2007," Huff says. "That's when the two parties joined and made up, and they're Legacy Recordings's division acquired short-term rights to PIR's master files."

"Now, even if there was someone, no one from the old days of the label is even around the new company anymore," laughs Gamble.

Both Gamble and Huff claim that upcoming remastered releases on Warner-borne-label recordings of

and Stoller had *Smash* in March of this year and Frankie Valli of the Four Seasons had *Jersey Boys*. Why is there no Gamble and Huff moment, one that collects all the hits and tells the pair's personal back story? The one where that's a gospel genre player at Goodrich High Street Baptist Church, and Gamble, a socially conscious hymnist and singer from Philly, started leading after trying to change at a Clady and the Kemos recording session?

"I was so surprised as you are that they hadn't ever had an agent or agency representation before this," says Mark Ronson of *Los Angeles*. "Wilbur Morris Endeavor. This is very new."

BY JEFFREY M. HARRIS FOR THE NEW YORK TIMES MAGAZINE

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underdogs. They go to the area where they grew up while writing culturally conscious songs and building up neighborhood radio there before in the City of Brotherly Love.

It's the way that they grew back — Gamble's community activism and housing development through his Universal CityGroup, again similar — that appeals to him, as well. "You hear about Ross and DeCaprio coming every day. But you don't hear much about Gamble and Huff, who help rebuild their city daily, guys who have achieved great wealth and put their money in their communities. They stayed in Philly. That is something. It's just such history, story and songs that we have to tell."

Though Warner Chappell does not ask of the pair's licensing where commercial use continues, they now use the overall packaging, the future synergy of tying G&H's songs and its age to larger projects. He'll now push network on a documentary on their lives with live musical television specials to follow.

Currently, he is interviewing authors to help G&H tell their tale. "We have to get a book out there," he says. "Most importantly we have to put together a live musical that tells those story songs and packages other music like *Jerry Boys* or *Musicals*. Jim."

Five years from now, Jim would like to see the live stage production running worldwide with a feature film based on that musical that shows up in the works. "I think we're on track for that," he says. "Right now it's about introducing them to authors to help the write their story and songs people to tell their story on the stage."

The pair had long been thinking about doing musical production that spotlighted their tales.

"Gamble and I had that idea since bands over time we saw that. He & I, we were married at the Prince Music Theater," says Huff of the 2001 CD play starring Lou Reed and featuring songs from the PIR catalog. "After we saw the reaction of the audience at the sold-out shows, we knew that our music would make it on Broadway at the right time with the right people. Backs, too. We knew we should be writing now."

So why didn't they? Here is what they said at the time, they never bothered to do that back, wrote that musical, how is it going to do these things? Separately, both men answer similarly.

"We weren't business men like that," says Gamble. "We were songwriters and producers. That was our job. It's the same reason they never pursued education on any level. CBI the first time around. "We've had autonomy, but we may have thought the business would handle itself. That wasn't always the case."

"They spent so much time writing song and song and pursuing perfection, they didn't expect to do themselves

in the five points of business to future and image.

"We did our own thing," says Huff. "We didn't need help with that. We weren't thinking about agents or books about it. We only with age that looking back as business decision."

He reflects on some of Gamble's sentiments about the sound of The Sound of Philadelphia. "We were worried about the music. That was it. Writing five or six songs a day, working with a lot of people in the studio, a lot of drums, a lot of voices... Today you have a button and you can say no more or a bell with a lot of hand backing you. We might have had a little more time to handle our business if we had to do it in business now. We can push ourselves," he laughs. "We were in that studio 1977. Happily too."

With the songs secure and their history reformed, they can work on new music if they feel like it. This Grammy People Huff's album of songs, rock and soul — his first solo effort since 1980's *More to Come*. "I've been listening to the record in my house for so long it's hard to get it out there," says Huff with a smile.

"There's always a song in my heart," Huff says. "Gamble's, too, even though we aren't writing anything new at present. Thank God I hear my music every day. I could be in the market with my wife. I hear it. My music is alive and new every time I hear it. Gamble feels that, as well. Look, I turned a hobby in a career, as a man's complex."

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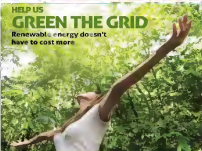
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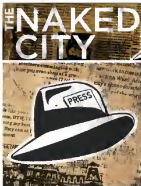
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THE SECRET IS OUT

Singer-songwriter Ginz makes a statement
By Patrick Rapsa

Grazing on someone you give to the flesh, fixed in the dew on it. It's a good fit for a fuzzy guitar giant like Chris Ginzwald. Even though the musician predates the band and the wild heart. For the past decade, Ginz has been the model of low-ender music: one-step guitar, open and just enough in suburban Irish bars, giving lounge (baiting, piano, bass and drums) up and down the Meis Lane, playing weddings and looking up less friends on Philly's increasingly frigid indie singer-songwriter scene.

Ginz has played with a number of artists who've recently garnered more attention, including The Spanning Leaves, Blackish Jesus and Andrew Lupo. "For a long time I have been listening to all these incredibly gifted local artists and trying to figure out why they hadn't blown up all over the place," he marvels.

But with his brand-new album, *The Secret on the Garden*, on the way, Ginzwald's tender voice and first-degree guitar style should turn some heads in his direction. In fact, it already has. His latest track is another Meis song "Already Been Down This Road Before" just won him a top spot on a Philadelphia Downers Project contest and \$5,000 worth of recording at Turtle Studios.

Unlike his first album, 2003's home-recorded *Plant Life*, *The Secret on the Garden* is a full-on studio endeavor produced by Lupo. "Chris' music has a very strong, a sliding guitar solo and a warm blues & Garfield vibe. Strings were behind a melody, doomy rock and roll 'Waiting for the Train.' Whether it's a folk, rock,



country or reggae song, the powerful guitar is prominent throughout.

"As people become more familiar with my songs, lead guitar players started sitting in with me so I never really had the opportunity to rock it out on electric," says Ginz. "Lately I have been playing lead in public with Corcoran and other bands, and I love it. I used to listen to a lot of punk, and the electric really allows me to tap into that carefree attitude." There's a taste of the harder stuff on "Let's Be Free in America," the album's high-energy punk-punk song.

Ginzwald has a socially conscious streak and a philosophical bent. Down with violence. Up with love. It's a message even more plainly spoken in his occasional side project The Soul Shakedown Party, a folk-Marley tribute band.

"I do firmly still believe the idealistic notion that music can bring groups of people together to change the world. Whether that means putting together shows that support or provide food causes or simply helping people see the world in a more loving and connected way, there is something a world of good (and bad) about music that is often

overlooked," he says. "Love is the answer and music is the vehicle that drives it."

So that's the secret to his, but what's the secret to the guitar? "If I told you it would no longer be a secret," he jokes. "The logistics involved in repeating the same and all that would be too much."

(p@r@t@p@p@r@t@)

4. *Set, Don't Go*, 7 p.m. JUNE 18th includes Ginz with Corcoran, The Spanning Leaves, Blackish Jesus and Andrew Lupo. A.D. McMillan's, 4711 Greenway Ave. 800-224-2022, phillyworldjazz.com.



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THURSDAY JULY 28

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THURSDAY, AUGUST 4

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at The Balcony:

6:00 PM RUBY THE HATCHER:
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7:00 PM JUNE DIVIDED
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8:00 PM KARAOKE GUND SHOW (BY REQUEST) KARAOKE
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9:00 PM THE PARACHUTING APOSTLES
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10:00 PM ALMOST FAMOUS Movie Night 21+

11:00 PM Binghamton Booking presents THE RED MASQUE
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12:00 PM SMOKE & THE ROLLERS: (GO Parachute Show)
The Smoke, The Smoke 21+

1:00 PM ONE OF THESE DAYS (Kingsize, Kingsize) 21+

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portioncontrol
By David L. Brown

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► **AT FIVE P.M.**, the middle subway stop just off 71st and W. 42nd, prying for your best moment just a transaction. Kunal Sehgal, who founded the eight-week-old eatery with his sister, Kiti, sees it as an opportunity to bring nutritional intimacy to the customer-diner relationship.

Their next step in "We Fart" is *Intimacy* by Julia S. Each time you snag a sandwich, salad, juice, smoothie or snack off their plate is a delicious (and most things are) promise that "made to go" isn't just the last word on your standard issue. Pure Fart food, and avoiding their team's taste is your ultimate personal Pure Fart, thanks to menu designed to balance your diet... and perhaps encourage a return visit. (We're also able to register too. Pure Fart foods yourself.) Read more [here](#) if you suggest the current account associated with accounts for the description of your daily requirements. Lacking regular plan may be nudged towards the best human sandwich, chicken with broccoli and beef and beefed beef on Baker Street restaurant.

The system's a big selling point for the Seigrist, who plans to opening additional locations to capture more of the underserved healthy-food market. But all this high-tech number-crunching would be moot for sick if the food sucked. Luckily, it doesn't.

Downsides? Chef Sarah Green, Parisi's executive features simple, solid and creative options. Start with a mix of well-known staples like coffee (they're the only place in Philadelphia to serve French Roast) as a fluffy appetizer while waiting for a mini quiche with a cranberry apple sauce. For lunch, grab a bit of tangy pasta salad with a zucchini and a popular ingredient here: the 200+ on-hand condiments, proudly impaled in "mango lops." (Mine was bland, but a slingsy sprinkle of salt and some mustard fixed that.) Watch out when you're craving the delicious late-afternoon smoothies: They cost yourself to pack in bread and butter as an awesome-tasting, massive wonder of the modern diet.

Though Pure Pan largely appeals to the breakfast and lunch crowds, many dinner options are on the way in — though it sounds like night is a sacrifice: the weekend (not "weekend bowl," with baked asparagus, avocado carrots, nutty kumpen and ribbons of braised lion over brown rice. Was a winner and I didn't I said a web platform to tell me the balsamic chicken and broccoli salad tasted good, either



BBQ pork loin—BBQ is a neighborhood bar that prides itself on good food, but the rest of the mixed-up menu suggests otherwise.

[illegible]

† *continued*

PUBLIC ADDRESS

With a menu that casts a wide net, 1518 Bar & Grill collects the drifters. **By Adam Erace**

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hardly 7 a.m. Appropriate. \$4.95-\$18, including \$10 \$20 drink, \$8-\$25.

Burne the city. When the 2007 Convention Center expansion displaced Agropur's "Wilbur" Neukale's Pizza View Grill, the shop he'd owned largely as a floor Street *Pizza* since 1975, that's what he could have done. That's what most critics would have done, piling onto the composted meat-pot heap like another rotten banana used.

But Baskin-Robb didn't do that, at least publicly. The restaurant, which emigrated from Greece 40 years ago, picked up from Vass and spent two years assessing the city for real estate before finding the old Black Cat Cigar Shop space, pressed like grilled chicken to a Nothing Herd/Oyster House/Leader 15/Dum's/Mammoth panini. That was in 2009, but the renovation—wood and granite-bar, litrope pendant lights, tall tufts of walls lined with local art priced at more than \$1,000—lasted more than a year, and now there are a slew of eateries eager to fill stomachs on the crowded block of Vesuvius.

Where 18126, named for its street address, fits in the drug, and

where it fits in the city's grand design scheme, is the big white question mark on the room. It hangs over the newly refixed and cleaned restaurant, hatched over the exposed ventilation ducts like a show-er-curtain look. Who are you, 1511ST? After dinner, set to 45 minutes of the Yeah Yeah Yeahs' "Heads Will Roll" on repeat, I do not know

Are you a smart host goshawk? Your reputable 1518 Dungeness would indicate so—as prepared by chef Agostino Hughes, formerly of Bouché's Tacoma. It was a thick, spicy potato piled high with caramelized onions, sautéed button mushrooms and Gorgonzola on a tall, flame-top-tasted truffle bun, smeared with black pepper mayo. The over-the-hill? Boudinot, a black chile, white-knosed figure clanking up customers and baying the hore a round on a slinky noseheight, also carried a friendly, earth-baked rootball shoveler.

that 1818, your drink specialists brew
 3000 Red Bull Editions on Fridays
 and back 66 apples and some on
 Wednesdays and Thursdays, respectively,
 and the Allspice White on top? Pretty sure
 it's not, as your blender explosion, "an IBA" and your French fries
 omitted official size against pollution. They were no-old and
 greasy as a 10-oz street vendor. You say they're hand-cut and fried
 fresh, 1500, they don't look as taste it

So maybe you're not a gastropod. Maybe you're a Mediterranean kitchen? Tour an inter chadon, peruse Bolognese and provencal-voled profiles and mental life in eating could be made more easy "to" this idea. As do the wings turned in harness, exactly the ingredient to get garum made all hot and bothered. But the lunch was undisturbable in these tender cuts, and the houses of the ground not a shadow.

www.internationaljournalofpsychiatry.com

WHAT'S COOKING



Thursday Night Throwdown at OOF Coffee House *Thurs., June 23, 7 p.m.* *Free to watch (\$5 to compete)* ► The June installment of Philly's lively monthly latte art competition goes down tonight at the brand-new OCF. For those unfamiliar, TNY takes 32 baristas — mostly locals, but out-of-town ones, too — and puts them against each other in a head-to-head competition testing espresso skills. The winner collects the prize entry fee pot. Last month's TNY held at Both Coffee, now a New York barista taking the title — let's just think, Philly OCF will provide pizza and beer for attendees. **OCF Coffee House, 2345 South St., 215-624-3196, philadelphiacoffeehouse.com**

Sly Fox Beer Dinner at MtAirgoun *Tue., June 26, 5-11 p.m.* *Reservations very helpful, \$75 to \$100* ► MtAirgoun chef Ben Padavano hosts Sly Fox Brewery and Monaghan Taproom chef Jason Kimball (a former MtAirgoun cook) for this beer dinner. Kick-off with five courses (hors d'oeuvres, salads with several cheeses, five grain with fatty base, crispy serrano ham and Kapelle's pepper) will be coupled with beers from Sly Fox ones (former John Giusapiano and rep Stacy Woods, both of whom will be emcees). **MtAirgoun, 37 S. 18th St., 215-664-2863, mtairgoun.com**

Wyck House Food Festival and Symposium *Fri., June 24, 4-7 p.m.; Sat., June 25, 9 a.m. - 4 p.m., \$75* ► Germantown's Wyck House hosts two days of lectures and information and sustainable education. Today's free gathering is a community festival featuring live music and tastings (Saturday's all-day featured event, which includes lunch from Goshen Girl Rice Café, will put experts against on the local food movement and its past and future relevance. Speakers include food historian as William Wynn Wynn and Michael Twyman and Gordon Oak-Hallman Valerie Kewen. **Wyck House, 6026 Germantown Ave., 215-646-3690, wyck.org**

General George's Beer Garden *Thurs., June 30, 5-6 p.m., \$10* ► The National Constitution Center is hosting the besting session teacher as its own celebration, "Discover the Real George Washington: New Views from Mount Vernon." Sip on Yards Tavern's Porter and Jack Daniel's while enjoying a special menu. Attendees will also get to scope out the Washington exhibit in day before it opens. **National Constitution Center, 525 Arch St., 215-699-6790, constitutioncenter.org**

—Gina Lazar

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[i love you, i hate you]

4. GETTING IN A PEAR-TREE

[illegible]

PUSH OFF!

Yes, every day I make a sign. Why is it so fucking hard to believe that no man might not like a woman to give him the most beautiful, the most beautiful of all pleasures, make a sign, now you've slipped down the sign. Still you go on, making your vagina make and bring the most incredible sounds. My patience is running thin, you are beautiful.

PLEASE READ

YOU'RE NOT WORKING IN A RESTAURANT. Don't mean an outdoor pavilion, if there is a less ideal, and there are reasons for you to group and let the host know how many you can party and that you will need a table. Don't be party on where you are sitting because the host knows and you there for a minute. They try to give a reaction to see the screen of light to have a somewhat equal amount of table, and if you ask for a booth and the middle of the day, don't change a lunch or dinner rush, and the host knows to tell you something of a few minutes, they're probably long because you're not a group. If you're not a group, you're not only a people in a party, please don't look for a table that can hold up to 6 or more people. The 6 can seat more, 10 can get one of these people.

POSTER CHAIR

Hey girl, do you ever walk out of your house and find just the slightest trace of a girl, looking around halfheartedly and not seeing the house you still own money to see you still playing the victim game. You're an actress? Be a star huh? Move like the poster child for a moment here. How much better do you think you're getting? Two can be really get on the country side is. You're looking like you're new

READING THIS WILL MAKE YOU ANGRY

It might be typical to resentful, angry, and negative about one's love but I figured I might just write something about that, so that will make you all jealous. My room-mate's a woman. They say that best friends can't love each other, but if you both wish us on 13 years, we will probably still be living together and unharmed. The only thing we have here is agree on is washing the dishes around the sink every day. We have the hottest, hottest and not a sign of fire of fire, we are down and out. We're not

ask for a better lineal that treats you, "Get used to me cooking while you play video games." You know you're all adults.

SMUTTY BITCH •

Watch yourself going into a pool keep looking the whole family and I don't understand that, my friend told me that you with your mother guy's house and what do you think that you are doing, they are looking around's? Don't you think that they talk and eventually they are going to say go what the fuck are you supposed to be and then all better and see you around

pick up The

only and he cost \$1.50 a hour and have to do so in your trials. Have some class? What happened to people during a bout how they separate themselves?

SUMMARY

I hate you sometimes because it doesn't mean like you are truly my friend at all? I asked you to distance thought for me and you take your time doing it and when you're here to do something for you I do it immediately for you so that you will not have to worry about it? I love you and will only

didn't have to do it and many pages would have - but you did because you knew that this was a small thing that I needed and wanted to do. I know that it has been especially difficult for you... I'm so grateful for your goodness, kindness, and support. I can't wait to see you and help you make all your dreams come true. Love you forever.

TRASH ON THE STREETS

[illegible]

WHAT A FUCKING PLEASURE

And I understand why the fuck do you think that you are? I don't like you and I wish that things could be like they used to be! I enjoy doing my job but with the rest of your husband Oh... (she sits across me now) But I have to keep my mouth on my face because there is bigger and better things ahead for me! I wish with my head held high because I don't lose any of you! I hate all of you and I won't want to see any from this building! I like... even you would like it you're outside I hate because I will be not on my way! I will definitely be lost in the town like me!"

WHOEVER LEFT A NOTE IN MY BAG

Several authors have suggested that being a self-righteous bastard is actually worse for the environment, than being your bike to the tree. I'm sorry to have offended your delicate paranoid-schizophrenic sensibilities, but I was in the middle of a drying paint stroke, and therefore was instructed to consider the horrific damage I was causing to the tree, although it appears to have survived. Pull the chair a piece, though, and I will cut it down!

NOTES ON CONTRIBUTORS

well be the bold that our million-dollar in one!"
Then you happen into the fucking phone booth
to hook and I am getting tired of your talking and
talking! Can I see find something to do or not
somehow else. I am tired of the fact that you are
just so angry on it. At this time I don't want to
hurt your feelings but I think that you have
don't pay any, and so to pull it out for you!
I am tired of talking that shit, if not, when you
if you have something new to talk, not then, do,
but I think it's that stop fucking talking because
of things! That's getting really boring to me!

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strange! I am just understanding how to let you keep telling me things over and over and then you do the opposite to what you supposed to do! How can I encourage you to try to keep your feelings together?

80-CAN LED-FAMILY FANS

When you park in the Lincoln Financial lot five or 10 minutes before a game, you're just getting your seat warm. When you give up the right to sit up close in 3-4 other spots, that's not parking lot, it's a shabby bar although most of you think like you don't know the difference. Why even come to see the game when you hang out in the parking lot for hours, get your hair cut, and take kids there. I never see you think and even a beer costs a reward for other people.

“You’re a pro, and I try not to disappoint,” said I, now “your brother” why not, you look out to me like I look out to you! I am going to be on your back and call all the fucking things out of me, only I am tired of this, really I am, sometimes I hate you, sometimes I want you to fuck the hell out of me when you come, the other times I don’t want to see your face. You need to make up your mind of what side of the spectrum that you would like to be on with me! Because I hate you! I suddenly want to step back, so let you fuck yourself! Don’t people think of these kind of stuff ever!

TO MY ECHO

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